



Harfe solo mit Orchester. netto

Alberstoeffer, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6—
Orchesterstimmen	10—
Solostimme	2—
Huber, Walter. op. 9. Fantasie.	
Partitur	8—
Orchesterstimmen	12—
Solostimme	2 50
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5—
Orchesterstimmen	8—
Solostimme f. Harfe	1 50
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5—
Orchesterstimmen	8—
Solostimme	1 50
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16—
Orchesterstimmen	20—
Solostimme	4—
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16—
Orchesterstimmen	30—
Solostimme	5—

Zwei Harfen.

Holy, Alfred. op. 13. Festmarsch	4—
Poenitz, Franz. op. 65. Fantasie in Ges-dur	5—
— op. 75. Spukhafte Gavotte	2 50
— op. 80. Wikingerfahrt. Fantasie f. As-moll	5—

Schücker, Edmund. op. 40. Remembrances of Worcester	7 50
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Violine und Harfe.

Alberstoeffer, Carl. op. 7. Romanze ...	2 50
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 50
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2—
Poenitz, Franz. op. 79. Am Strand. Fantasie	6—
Spohr, Louis. Sonate, einge. v. W. Posse	5—
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 50
— op. 52. Schelmerei. Scherzo	2—
— op. 69. Romanze in F-dur	2—
Tedeschi, L. M. op. 28. Serenade	2 50
Verdalle, Gabriel. op. 20. Larghetto ...	2 50
— op. 24. Rêverie	2—
— op. 26. Cantilène	2—
— op. 29. Chant d'amour	2—
— op. 30. Mélancolie	2—
— op. 32. Pleurs et Rires	2—
Wilm, Nicolai von. op. 156. Duo	3—

Violoncello und Harfe. netto

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	2—
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 50
Hopf, Hermann. op. 2 No. 1. Albumblatt	2—
— op. 2 No. 2. Gavotte in A-moll	2—
Huber, Walter. op. 13. Fantasie	3—
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2—
Stahl, Ernst. op. 49. Gedenken. Elegie	2 50
Sulzer, Joseph. op. 26. Idyll (im Thüringer Volkston)	2 50
Tedeschi, L. M. op. 33. Impromptu dramatique	4—
Verdalle, Gabriel. op. 18. Meditation ..	2 50

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	4—
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	2—
No. 2. Seguidilla	2 50

Cornet à Pistons und Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 50
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe	2 50
Heinisch, Victor. Elegie für Violine, Violoncello, Harfe und Harmonium	4—
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe ...	4—
Kienzl, Wilhelm. op. 53. Abendstim-mungen. Drei Stücke für Streich-orchester und Harfe.	
No. 1. Harfners Abendsang. Partitur. \mathcal{M} 2 50 Stimmen.	2 50
No. 2. Ave im Kloster. Partitur. \mathcal{M} 2 50 Stimmen.	2 50
No. 3. Serenade. Partitur. \mathcal{M} 2 50 Stimmen.	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2 50
Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen	2 50

Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe .	4—
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe	2 50
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe	2 50
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 50
Trneczek, Hans. op. 29. (Nocturno) für Violine, Violoncello und Harfe	4—
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe	3—
— Abschied für Violine, Violoncello und Harfe	3—
Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.	2—

Harfe und Pianoforte.

Alberstoeffer, Carl. op. 3. Konzertstück (Ballade)	3—
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe einge-richtet von Heinr. Katona-Grüneke	6—
Zabel, Albert. op. 35. Großes Konzert C-moll	10—

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	3—
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	2—
Klughardt, August. op. 80 No. 2. Alt-deutsches Minnelied	1—
Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme	1—
Ausgabe für tiefe Stimme	1—

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten. Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. Jeder Teil kostet gebunden	4—
Komplett in 1 Band gebunden	10—
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale) .	5—
Heft II, Übung 26—50	5—
Schücker, Edmund. op. 36. Sechs Vir-tuososen-Etuden	5—

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NOCTURNO.

□ Herunterstrich.

V Hinaufstrich.

Trneček, Op. 29.

Violine. *Andante. espress.* D Saite. A Saite. *f* *p*

Cello. *Andante. espress.*

Harfe. *Andante. mf f cresc.*

D Saite. *poco a poco cresc.*

mf cresc. f cresc.

mf cresc. f cresc.

ff rit. a tempo p espressivo

ff l. l. p

„Schubert-Fantasie“ für Harfe von Hans Trneček.

Z. 5790

First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef) with arpeggiated accompaniment. Dynamics include *f* and *dim.*

Second system of musical notation. The top staff includes the instruction "D Saite." and dynamics *p* and *cresc.*. The bottom staff continues the arpeggiated accompaniment with dynamics *p* and *cresc.*.

Third system of musical notation. The top staff features a melodic line with dynamics *mf* and *f*. The bottom staff continues the arpeggiated accompaniment with dynamics *mf* and *f*.

Fourth system of musical notation. The top staff includes the instruction "D Saite" and dynamics *dim.* and *p*. The bottom staff continues the arpeggiated accompaniment with dynamics *dim.* and *p*. An 8-measure rest is indicated in the top staff.

„An der Quelle.“ Salonstück für Harfe von Ernst Stahl.

Z. 5790

Musical score for "Marguerite" Gavotte-Caprice for Harp by Ernst Stahl. The score is written for harp and consists of four systems of staves. Each system includes a treble and bass staff for the harp, with various musical notations such as notes, rests, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes dynamic markings like *p* (piano), *pp* (pianissimo), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). It also features articulation marks like accents and slurs, and a section marked *espress.* (espressivo). The harp part is characterized by rapid sixteenth-note passages and sustained chords.

„Marguerite.“ Gavotte-Caprice für Harfe von Ernst Stahl.

Z. 5790

Musical score for "Serenade" for Harp by Ernst Stahl, page 5. The score consists of five systems of music. Each system has three staves: a top staff for the right hand, a middle staff for the left hand, and a bottom staff for the harp. The key signature is three flats (B-flat, E-flat, A-flat). The first system includes dynamics *cresc.* and *f*. The second system includes *dim.* and *D Saite.*. The third system includes *p*. The fourth system includes *cresc.*. The fifth system includes *cresc.*.

„Serenade“ für Harfe von Ernst Stahl.

Z. 5790

mf *cresc.*
mf *cresc.*
f
ff
dim.

Musical score for "Nocturno" by Ernst Stahl, page 8. The score is for Flute, Violin, Violoncello, and Harp. It consists of six systems of staves. The first system shows the Flute and Violoncello parts with dynamics *f*, *dim.*, and *sost.* The second system shows the Violin and Violoncello parts with dynamics *p*, *mf*, and *Sul G. espress.* The third system shows the Flute and Violoncello parts with dynamics *f*, *dim.*, and *cresc.* The fourth system shows the Violin and Violoncello parts with dynamics *p*, *espress.*, and *cresc.* The fifth system shows the Flute and Violoncello parts with dynamics *f*, *dim.*, and *cresc.* The sixth system shows the Violin and Violoncello parts with dynamics *p*, *espress.*, and *cresc.*

Musical score for harp, page 9, featuring two pieces by Alfred Kastner. The score is written for a single harp with a treble and bass staff. It includes various musical notations such as dynamics (*f*, *p*, *ff*, *pp*, *cresc.*, *dim.*), articulation (accents, slurs), and fingerings (8). The key signature changes from D major to B-flat major. The first system shows a melody in the treble and a harmonic accompaniment in the bass. The second system features a more complex texture with rapid sixteenth-note passages in the treble. The third system has a melodic line in the treble and a bass line with chords. The fourth system shows a melodic line in the treble and a bass line with chords. The fifth system features a melodic line in the treble and a bass line with chords. The sixth system shows a melodic line in the treble and a bass line with chords. The seventh system features a melodic line in the treble and a bass line with chords. The eighth system shows a melodic line in the treble and a bass line with chords.

„Deux morceaux faciles“ für Harfe von Alfred Kastner.

Z. 5790

pespress.
pespress.
p *f* *p* *f*
dim. *pp*
dim. *pp*
crescendo *f* *p*
crescendo *f* *p*
crescendo *f*

„Schubert Fantasie“ für Harfe von Hans Trnec.

Z. 5790

The musical score is written for piano and harp. It consists of six systems of staves. The piano part is in the upper staves, and the harp part is in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *rit.* (ritardando). It also features articulations like *sempre staccato* and *a tempo*. The harp part includes a section marked with an '8' and a dotted line, indicating an eighth-note pattern. The piano part has several melodic lines with slurs and ties, and the harp part provides a rhythmic accompaniment with chords and arpeggios.

„An der Quelle“ Salonstück für Harfe von Ernst Stahl.

Z. 5790

D Saite

p *dim.*

pp *p* *cresc.*

pp *cresc.*

f *cre*

scendo *mf* *f*

cendo *ff* *r.* *l.* *r.*

„Marguerite“ Gavotte Caprice für Harfe von Ernst Stahl.

Z. 5790

8 6 6

mf *mf sempre* *staccato* *f*

f

dim. *dim.*

diminuendo

espress.

p *dim.* *p*

p *p* *f*

„Serenade“ für Harfe von Ernst Stahl.

Z. 5790

pp *espress.* *dim.* *pp* *tranquillo* *sempre pp*
f *pp*
p *f* *p* *tranquillo*
Cello molto espressivo *p*
p *cresc.* *scendo*
p *cresc.*
f *cresc.* *rit.* *scendo*
rit.
f *cresc.* *rit.*
rit.

Fantasie über „Auld Robin Gray“ für Harfe und Violine von Ch. Oberthür.
 „Schelmerei“ Scherzo für Harfe und Violine von Ernst Stahl.

Z. 5790

First system of musical notation. The top staff (treble clef) begins with a forte (*ff*) dynamic and a *dim.* (diminuendo) marking. The bottom staff (bass clef) begins with a forte (*f*) dynamic and a *dim.* marking. The piano part features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes.

Second system of musical notation. The top staff includes a *rit.* (ritardando) marking and a *p* (piano) dynamic. The bottom staff includes a *rit.* marking, a *dim.* marking, and a *p* dynamic. The piano part continues with its intricate, fast-moving melody.

Third system of musical notation. The top staff includes a *pp* (pianissimo) dynamic and a *f* (forte) dynamic. The bottom staff includes a *dim.* marking, a *pp* dynamic, and a *f* dynamic. The piano part features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes.

Fourth system of musical notation. The top staff includes a *p* (piano) dynamic and a *pp* dynamic. The bottom staff includes a *p* dynamic and a *pp* dynamic. The piano part continues with its intricate, fast-moving melody.

„Nocturno“ für Flöte, Violine, Violoncello und Harfe von Ernst Stahl.
 „Deux morceaux faciles“ für Harfe von Alfred Kastner.

Z. 5790

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